

## 4.0 ARCHITECTURAL DESCRIPTION, HISTORIC FABRIC AND RECOMMENDATIONS

This section describes the adobe room by room and identifies historic fabric to be preserved and its relationship to the interpretive period from the 1840s through the 1880s. Recommendations are included in bold type for immediate work and restoration treatment to follow. Terms to be used for materials and features to be retained include “original, early, contributing, compatible and replaced in kind.”

Window and door openings are described in detail in schedules in the appendix. Treatment of the openings is discussed below.

### 4.1 TREATMENT OF EXTERIOR OPENINGS

The eventual goal is to restore the Rancho San Andres Castro Adobe to its appearance between circa 1848 and 1883. The short term goal is to repair, strengthen and retrofit the building and to secure the building envelope which includes the door and window openings.

The current paint on the windows and doors is latex so for the time being the lead paint is effectively encapsulated. The paint used on the building during the last 30 years is in a cabinet in Room 101.

#### 4.1.2 Doors

Recommendations in **bold type** are part of the phase I stabilization and strengthening. Recommendations not in bold are for phase II restoration work.

- D1 Replace with new pair of continuous batten doors with “z” bracing.
- D2 Repaint with appropriate color as determined by surface finishes study information; replace mortise lock with surface mounted rim lock; remove dead bolt and fill hole. **Replace top lintel.**
- D3 **Replace with window , reconstruct embrasure and adobe masonry.**
- D4 Repaint; replace thumb latch with surface mounted rim lock; **square up door; replace top lintel.**
- D5 **Reconstruct doorway with adobe; re-frame embrasure; replace lintel; replace thumb latch with rim lock.**
- D6 Repaint with appropriate color; replace thumb latch with surface mounted rim lock.

- D7 Remove with demolition of half bath.**
- D8 Remove with filling in of doorway with adobe masonry.**
- D9 Remove thumb latch and wood plate, repair and install surface mounted rim lock.
- D10 Reconstruct door similar to D9 and hang from the opposite jamb.
- D11 Leave alone.
- D12 Leave alone.
- D13 Leave alone.
- D14 Leave alone.
- D15 Widen doorway for ADA access to Room 105 and replace door with solid door.
- D16 Remove with demolition of wall.**
- D17 Remove with demolition of wall.**
- D18 Remove with demolition of wall.**
- D19 Remove with demolition of wall.**
- D20 Remove with demolition of wall.**
- D21 Replace with light weight period compatible double leaf doors, 42" wide with two panels each.
- D22 Remove with demolition of water heater closet.**
- D23 Remove with demolition of Room 205.**
- D24 Remove with demolition of Room 205.**
- D25 Remove with demolition of Room 206.**
- D25 Remove with demolition of Room 206.**

#### **4.1.3 Windows**

- W1 Re-glaze as necessary, re-putty and paint appropriate historic color to be determined.**
- W2 Re-glaze as necessary, re-putty and paint appropriate historic color to be determined.**
- W3 Re-glaze as necessary, re-putty and paint appropriate historic color to be determined.**
- W4 Re-glaze as necessary, re-putty and paint appropriate historic color to be determined.**
- W5 Re-set about 6 inches into opening and reconstruct appropriate embrasure.**
- W6 Re-glaze as necessary (broken pane), re-putty and paint appropriate historic color to be determined.**
- W7 Re-glaze as necessary, re-putty and paint appropriate historic color to be determined.**
- W8 Re-glaze as necessary, re-putty and paint appropriate historic color to be determined.**
- W9 Re-glaze as necessary, re-putty and paint appropriate historic color to be determined.**
- W10 Re-set about 6 inches into opening and reconstruct appropriate embrasure.**
- W11 Re-set about 6 inches into opening and reconstruct appropriate embrasure. Re-trim the embrasure.**
- W12 Re-set about 6 inches into opening and reconstruct appropriate embrasure. Re-trim the embrasure.**
- W13 Square up racked head, embrasure.**

**Recommendations:** Generally, all of the six over six window sash, whether original, early, or replacement is compatible. However, some of the embrasures and trims are not, and should be replaced as indicated above. The windows that have been moved to the exterior wall face all need to be moved back immediately and repaired as they are threatened.

**Several doorways need immediate attention as well: The masonry and embrasure of D5 needs to be reconstructed with a double lintel; the lintels of D4 should be replaced because they are unsound; and D3 should be reconstructed as a window. The top lintel above D2 is not sound and should be replaced..**

## **4.2 EXTERIOR**

The Rancho San Andres Castro Adobe is founded upon a river cobble foundation with mud mortar that does not extend appreciably above present grade except in the cocina where the uppermost course is visible on the interior. The foundation at the south end has been supported with grade beams and pylons. See appendix for details at the end of this report. The present shake roof is not historic and should be replaced with shingles 5" to the weather over skip sheathing.

### **4.2.1 Façade**

The façade of the Rancho San Andres Castro Adobe is two stories in height of adobe with a shake (originally 17" shingle, probably 5" to the weather as was standard) gabled roof. To the north a one story kitchen, also shake roofed, extends 20.5 feet, for a total of about 87 feet for the building overall. The two story section is bilaterally symmetrical with double leaf doors centered on the elevation with two windows arranged on either side upstairs and down. The windows and doors are trimmed with narrow flat beaded and profiled molding mitered at the corners. There are hinge scars for the solid two panel shutters that formerly secured the windows front and rear. The shutters are visible in historic photographs HP1 and HP2.

**Restoration (Long term) Recommendation: When the building is restored, the solid panel shutters should be replicated for all of the windows.**

A two story corridor with balcony 5'-9" wide, extends the length of the building with a staircase at the south end going over the south window. A scar on the adobe wall shows clearly where the original steeper staircase was located in roughly the same location. The floor of the corridor consists of 1970s Hans Sumpf of Madera adobe bricks laid with white cement mortar. The adobe and mortar are wearing differentially with the stronger mortar beginning to create tripping hazards. The floor was originally a boardwalk as seen in early photographs. The floor of the balcony is wood as is the low balustrade with canted 1" square balusters spaced close together at 2 ½". The balustrade is but 24 ½" high (25 ½" from the deck), too low for safety.

The entire balcony was replaced more or less in kind in the 1950s; the joist sizing was increased, but the original spacing retained as indicated by photographs of the work. The original joists measured 2 ¾" x 5 ½" at 34-35" on center. The

present joists measure 3 5/8" x 5 1/2". The present posts installed by the Paizis in the 1960s are chamfered following the model of the Hansen 1890s corridor posts, not the original Castro ones. There is insufficient headroom on the second floor balcony because the roofline was lowered in the 1890s. Formerly the joists supporting the balcony were beaded as can be seen in the stair well opening where one original joist stub remains.

**Recommendation: The balcony joists should be beaded if replaced. Their present dimension, while not original, provides better capacity for loads which may be desirable for school groups entering the second floor. The balustrade should be raised in height following the earliest photograph to provide improved safety.**

**Restoration Recommendation: Replace adobe paving at front with board walk and at rear with compacted soil.**

The kitchen building features double Dutch style doors dating from the 1970s that replaced picket gates installed in the late 1880s or early 1890s. It does not appear that the size of the opening was changed appreciably. There are no other openings in the one story adobe room. Historic Photograph HP12 and HP19 show the original vents in the north gable that ventilated the brasero or masonry range below. These should be included if the wall requires reconstruction. HP12 indicates that the cocina was roofed with barn shingles about 10-12" to the weather over skip sheathing while the roof of the main building was shingles about 5" to the weather.

Original posts from the front corridor were used at the sides of the opening dating from the Castro era and can serve as a model for the production of replicas together with Historic Photograph HP1. Apparently the width of the current cocina doors opening was modeled on the existing one. HP1 shows that the south side of the cocina wall at the front had failed, possibly in an earthquake and that the cocina roof had therefore lost support. The Hansens filled in the gap at the south side of the opening with vertical boards that remained until Mr. Potter replaced them with single wythe Hans Sumpf adobe bricks in the 1970s. These are visible in many photographs.

The façade was initially finished with mud plaster. Later much of it was removed and lime stucco was applied. More mud plaster was applied circa 1987 when work was done on the south end of the building.

**Recommendations: Reconstruct the south side of the cocina opening with adobe and build plain continuous batten solid wood doors with "z" bracing to prevent the entry of bats and birds into the cocina at night. Remove the fascia board to expose the cocina vents in the north wall—reconstruct if necessary. Re-roof with barn shingles as shown in HP12.**

**Reconstruct the balcony and its roof using the posts flanking the cocina doors and HP1 as models for the posts and balustrade. Note too the Greek Revival profile of the termination of the balustrade at the south end of the balcony on the second floor in HP2, and reproduce it accurately. Re-roof with 18" shingles 5" to the weather. (An 17-18" shingle was found on the original construction grade beneath the flooring of Room 103). The solid sheathing of the corredor roof is termite ridden and should be replaced with skip sheathing with the shingles visible on the underside as is historically accurate. Headroom should be increased as much as possible.**

**Restoration Recommendation: During restoration, reconstruct the brasero (masonry bench) with hornilla as described by Farnham and Dirkson.**

#### **4.2.2 South Elevation**

The south elevation is one solid gable end adobe wall painted white. The wood timber that spanned the bottom of the gable triangle fell during the Loma Prieta Earthquake as did the gable itself.

**Recommendation: Replace the wood timber in kind at the base of the gable when the gable end is reconstructed.**

**Restoration Recommendation: Reinstall boards to recreate the lumbering—see HP1.**

#### **4.2.3 West Elevation**

The west elevation differs radically from the East. It is one large two story expanse of adobe with four symmetrically placed windows on the second floor and three doors and one window on the first. A two story corridor roof supported by six chamfered posts extends the length of the building at the rear. In the Loma Prieta earthquake this side of the building sustained significantly more damage than the east wall. This is attributable to the fact that the east side was supported with the frame work of the balcony. Thus, it is not unreasonable, given the previous damage to, and modification of, the openings in the west side, to believe that in previous earthquakes that a similar scenario took place. The changes to these racked openings are seen as earthquake repairs.

**Restoration Recommendation: The rear or west corredor posts were copied from those initiated by the Hansens at the front by the Nelsons and were never historically present at the rear. They should be replaced when they deteriorate (or before) by Castro style chamfered posts as shown at the front in HP1 as this style of chamfering was typical of the era. The posts, which should be reduced in number to five, should be evenly spaced. This will result in their being placed opposite solid walls, not conflicting with door and window openings as is typical of corredores.**

The openings of the first floor are not symmetrically positioned to align with the windows above. The windows are trimmed out as is the central door. Historical photographs show that early on, probably in response to earthquake damage, three of the windows were repositioned at the face of the wall and wide flat boards replaced the original profiled moldings. This change may have been made by the Hansens and the moldings re-established by the Nelsons with some Portland cement repairs made where the larger boards were located. The repositioning of the sash appears to have caused the windows to be pushed out from the wall plane since the 1989 earthquake.

**Recommendation: Reposition the windows about six inches toward the interior where they were originally located.**

The northernmost door, D5 of the west elevation is original or early (Castro era), but the opening is not. The lintel above has been replaced and the opening has been substantially widened and the adobe sides rounded. The presence of blue tinted white wash or calcimine paint on the rounded portion of the doorway suggests that the coloration was applied by the Hansens or possibly later. Similar coloration shows up in Room 202-3 and in Room 102 occurring after no more than three layers of whitewash suggesting that it may date from the Hansen era or earlier. The door is not positioned properly with respect to the wall face and the wooden embrasure has been removed on the interior. These changes might have been prompted by earthquake damage to the opening that required reconstructing it at an early date. Several of the other original door openings show signs of having racked in plane and having been rebuilt to conform to the eccentric new opening shape.

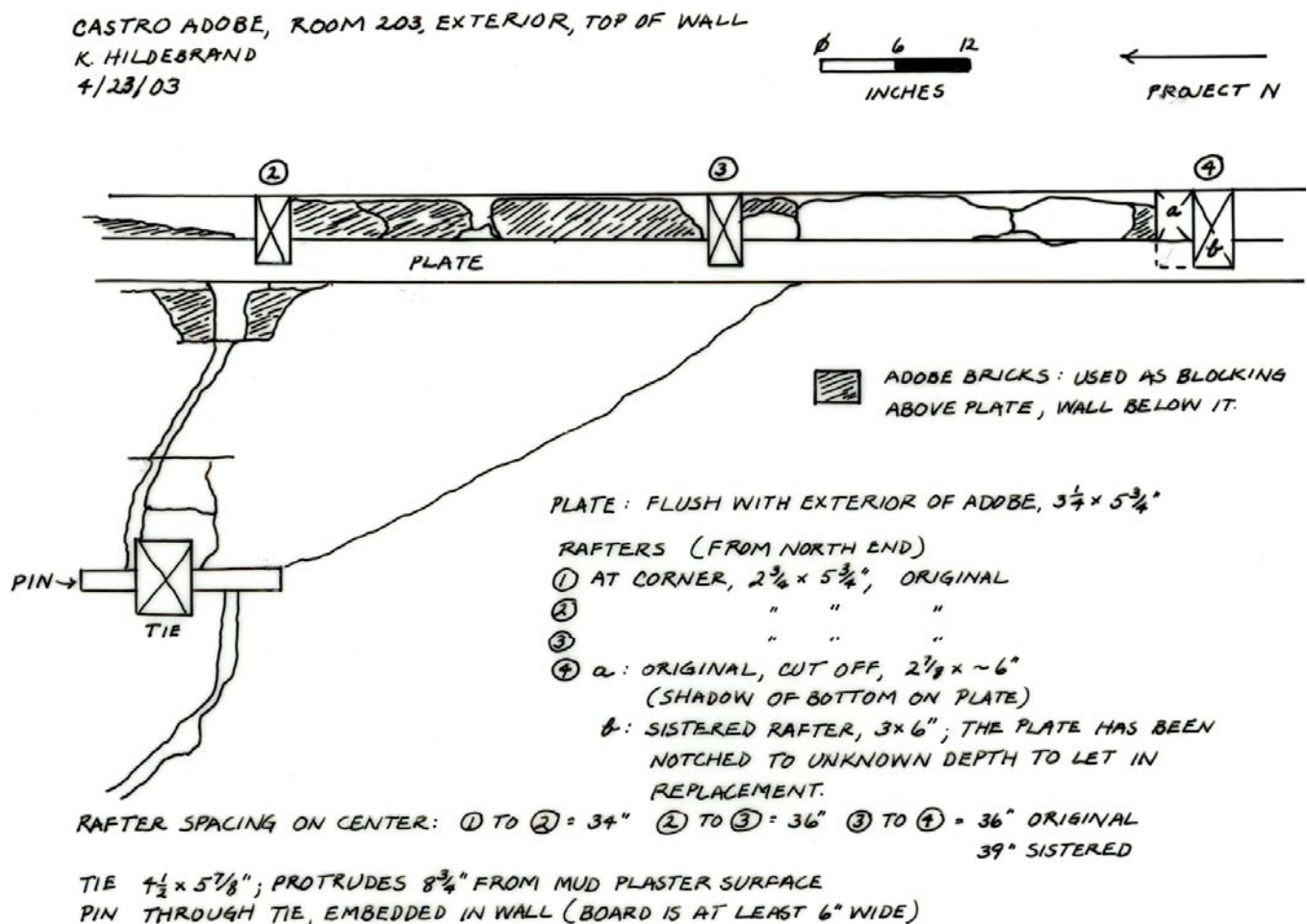
**Recommendation: This door opening should be reconstructed with two lintels and properly placed with respect to the wall, with an embrasure similar to those of the other original doors. The trim of the opening should be identical to the other exterior trim. This will strengthen the opening. The original door should be re-used with a rim lock.**

The southernmost door in the west wall is not original, nor is the opening. A four panel door was installed in this wall by the Hansens seen in Historic Photograph HP13. It was replaced by the Holtzclaws, judging from the original hardware, with the existing door which was broken in the mid 1990s by vandals. There is no historical evidence of an original opening in this location. There is no lintel or sill evidence, no early trim evidence, and the opening is taller than all of the other openings. There is no evidence of an embrasure. Probably a window was located here that was earthquake damaged like several of the other openings. There would be very little light in this room otherwise.

**Recommendation: Reconstruct a window here like the windows of the east elevation.**

Figure 4.1 shows a detail of the top plate near the northwest corner of the adobe on the exterior of Room 201. The plate, 3-1/4 x 5-3/4 inches, is an original element set flush with the exterior face of the adobe wall. The pronounced circular saw marks on the exposed face appear to exactly match those on the under side of the flooring in Room 103.

The adobe bricks forming the wall beneath the plate and the blocking above it are original. Fragments of mud plaster can be found on the wall, plate and adobe brick blocking course with sufficient overlaps to indicate that it was a continuous finish. This was covered with whitewash extending to the top of the wall below the roof. Probably some time later, a 7 1/2" tall fascia board was added that has left a scar below the plate. The existing fascia is 11-3/8" tall, attached with wire nails.



**Figure 4.1** Room 201, Exterior, Top of Wall

The rafters on the west side of the adobe were one piece from the ridge to the broad overhang. They were notched to key onto the top of the plate. Their spacing (measured on center) was slightly irregular: first rafter at the northwest



corner to #2 equals 34", #2 to #3 equals 36" and #3 to #4 equals 36". Rafters #2 and #3 have not been modified. They are 2-3/4 x 5-3/4". They are anchored to the plate by cut nails that are toe-nailed from the side. Number 4 has been sawn off flush with the plate, and a new piece has been sistered next to it to form the overhang. The plate has been notched to an unknown depth to let in this piece.

Figure 4.1 also shows the west end of the tie beam that is embedded in the north wall – added as the first retrofit in the building. The tie is 4½"x 57/8"; it protrudes 8¾" from the mud plaster surface. The board that pins the tie is at least 6" wide, with part of the width embedded in the wall.

The rear kitchen wall is solid adobe extending north from the north wall of the two story portion of the building. The roof is improperly seated on cripples that racked in plane during the earthquake. Metal angles or wood blocking may be necessary to prevent movement of the rafters. The adobe present today is stabilized with asphalt emulsion and was added relatively recently.

**Recommendation: Re-frame the roof with exposed rafters and redwood sheathing exposing the underside of the shingles. Install metal mesh in the ventilation openings to prevent entry of bats. Remove the recent and oversized ridge beam that pounded the north wall of the two story adobe.**

#### **4.2.4 North Elevation**

The north elevation is board and batten painted white. Beneath lies an adobe wall with mud plaster and white wash dating to the Castro era. There is also evidence of lime plaster at the north east corner. It appears that the Castros or the Hansens covered the wall with boards, as seen in Historic Photograph HP19, and that the battens were added later, perhaps by the Nelsons. The rest of the north elevation is the northernmost wall of the one story cocina. Presently the view of it is obscured by a carport constructed by the Nelsons and improved by the Potters. The adobe wall has two original vents at the apex currently obscured by a fascia board.

### **4.3 INTERIOR**

#### **4.3.1 Room 101, One Story Cocina**

##### **4.3.1.1 Foundation and Roof**

In the one story cocina, the west and east walls are 7'-3" tall measured from the top of the cobble foundation, the original wall height. The walls are about 28" wide, perhaps slightly less because of the absence of mud plaster on the exterior. On the west wall, the ledger that supports the ceiling joists in Room 102 extends through the wall and an additional 32" into Room 101, resting directly on top of the wall. This suggests that the west cocina wall was being constructed at

the same time as the adjoining two story section of the building or the ledger would have been sawn off flush with the gable end wall.

The rafters in Room 101 are located against the north adobe gable end wall, so that the top surfaces of the rafters and the gable end are flush. This provides the correct height for the roof. The existing ridge beam is significantly over-sized. The pockets beneath it show that the beam and the replacement roof have been positioned inaccurately.

The cocina was open to the rafters and the underside of the shingles would have been visible from below. Today black roofing paper is visible under the shakes. The roof is poorly supported on small cripples on the west side that have partially overturned and allowed the entire roof to move north in the Loma Prieta and subsequent earthquakes.

The top of the west wall has a cap made of a thin slurry of concrete that coved onto the north gable end. It broke in the 1989 earthquake, providing a way to measure the distance that the north end of the gable end wall had moved. At this height the gable moved five inches out of plumb. The crack that opened in the northwest corner of the room also shows this movement as well as providing a way to see how the corner had been constructed. The cocina walls are laid using all header courses. At the corner, every other course is turned so that they interlace, making keys that join the walls together. These had broken or moved out of their original location when the corner separated. In between each one, the smooth end of a brick aligns with the corner.

#### **4.3.1.3 North wall**

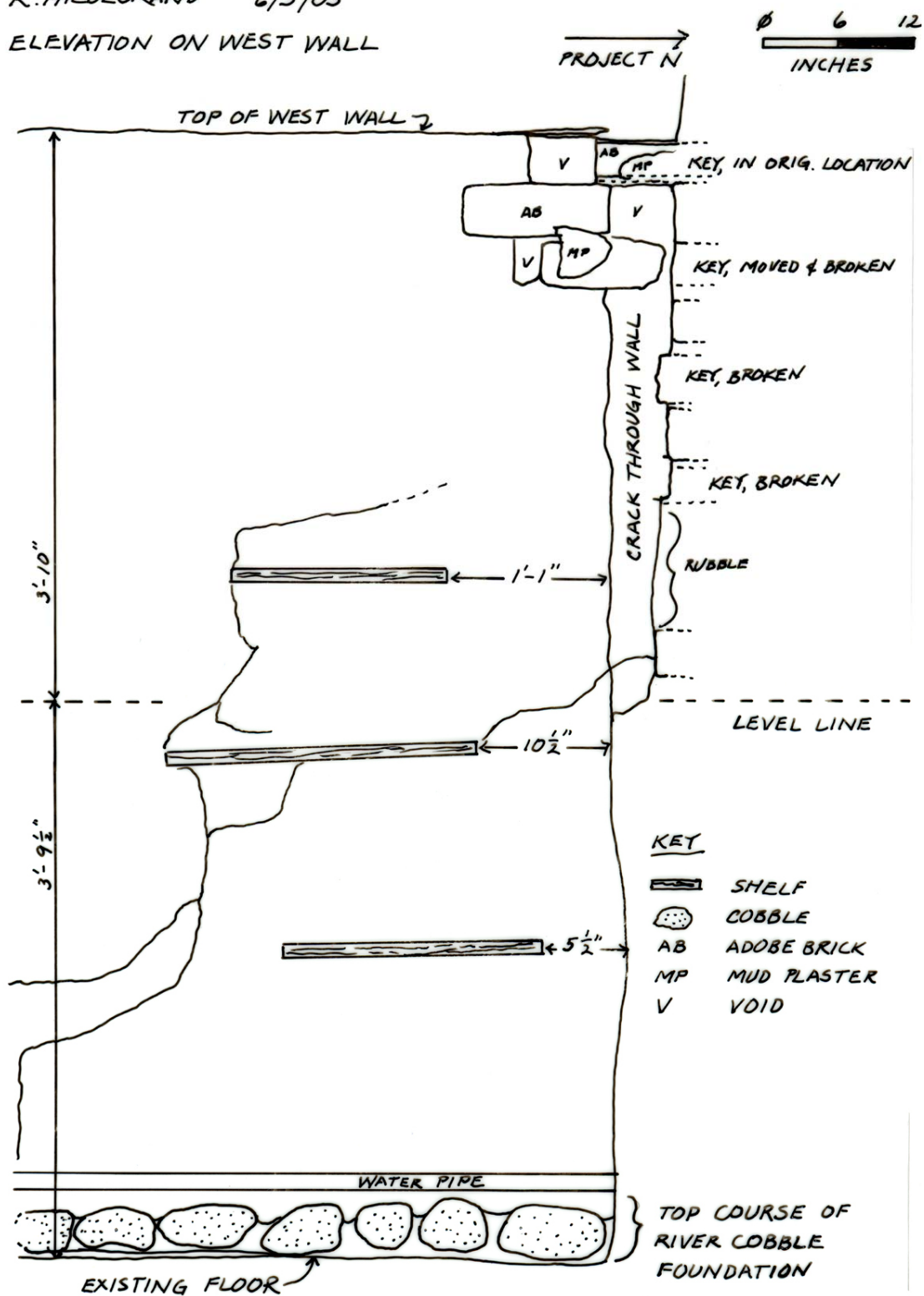
The north gable end wall of the cocina has failed out of plane horizontally and will probably require some reconstruction. Two vents at the apex are not clearly visible at present but can be seen in Historic Photograph HP19. The northwest corner of the cocina which contains original corner shelves is giving way and will require at least partial reconstruction. Figure 4.2 shows the shelves in the northwest corner. (This is where they are embedded in the west wall. They angled across the corner, leaving an open gap behind.) The following table provides dimensions.

**Table 2. Shelves in Northwest Corner, Room 103**

<b>Shelf</b>	<b>Front Edge</b>	<b>Length @ West Wall</b>	<b>Board Width</b>
Top shelf	3'- 9½"	1'- 5½"	1'- 1"
Middle Shelf	4'- 4½"	2'- 1"	1'- 6¼"
Bottom Shelf	3'- ½"	1'- "2½"	1'

CASTRO ADOBE, COCINA, ROOM 101, SHELVES IN NW CORNER  
K. HILDEBRAND 6/5/03

ELEVATION ON WEST WALL



**Figure 4.2** Cocina shelves as embedded in the west wall with northwest corner detail.

The second set in the northeast corner and the set of recessed shelves in the west wall are all built of one inch thick redwood boards. These were cut long enough to extend the full thickness of the wall, as recorded in an out-of-plane crack in the north wall. They were probably lightly planed, but they are now so worn from use and blackened from cooking fires in the brasero that it is not possible to tell. They were never whitewashed.



**Figure 4.3** Original corner shelves in northeast corner of cocina.

The brasero that was constructed against this wall was removed in the twentieth century (after 1908), but there may be a subsurface foundation beneath the asphalt floor.





**Figure 4.4** Cocina Mexicana by Antonio Serrano, second third of 19<sup>th</sup> century showing brasero and alacena. From Colmenares 1984.



**Figure 4.5** Cocina Mexicana with brasero by Agustín Arrieta, second half of 19<sup>th</sup> century. From Colmenares 1984.

#### 4.3.1.4 East Wall

The original thick adobe wall is missing at the south end of the east wall; a Hans Sumpf adobe wall of one wythe was constructed by David Potter at this location. Reconstruction of it will involve removal of the toilet at this location. A remnant of the original adobe wall is visible in Historic Photograph HP1, the earliest photograph of the building.



**Figure 4.6** Fancy brasero with azulejos (colored tiles) from **Artes de Mexico** 1997:34-35.

#### 4.3.1.5 South Wall

The south wall features an historic *alacena*, typical of Mexican kitchens. It has been modified with wine racks and doors.





**Figure 4.7** Interior of the historic *alacena* with three original shelves and three recent shelves.

An inappropriate non-historic door has been cut in this wall and electrical wiring attached to the wall.

**Recommendation:** Fill in the door with adobe masonry.

#### **4.3.1.6 West Wall**

The west wall of the cocina is intact and lacks openings. A top plate extends through the north wall of Room 102 and rests atop the adobe west wall.

#### **4.3.1.7 General Discussion**

Preliminary investigation has revealed that beneath the modern paint, there are layers of black soot from charcoal fires. There are no windows in the cocina; light was gained by opening the doors in the east wall. The cocina was obviously constructed up against the north wall of the two story portion of the adobe as there is a cold joint plainly visible at the intersection of the two structures. Thus, the cocina post dates the two story building but not by much as the adobes and mortar and foundation are similar.. So, it appears that they intended the cocina from the get go.

**Recommendation: Re-roof the cocina as described above, reconstruct walls as necessary and retrofit. Remove the toilet to reconstruct adobe wall.**

**Restoration Recommendations: Remove the asphalt floor, remove the exposed wiring conduit. Relocate the electrical panel. Reconstruct the brasero with its hornilla. Remove the new doors and new shelves of the *alacena* (in-wall original cupboard). Remove the white paint on the walls and expose original blackened surfaces.**

#### **4.3.2 Room 102 - former bedroom, modern kitchen**

The ceiling of Room 102 is identical to those of 102 and 103 with beaded joists 4" x 5 ½" placed on 31 ½" centers. It has not been sandblasted, however, and the original hand plane marks can be seen on the boards. The ceiling boards vary between 11 1/8"; 10" 12 1/8"; and 12".

The north wall, 28" thick is an original exterior wall, meaning that the one story cocina was added to it. The door in this wall is not original and does not have an adequate lintel with sufficient bearing on either side. It was cut by the Paizis in the 1950s.

The east wall, 28" thick, is an exterior wall with an original six-over-six window near the southeast corner. The embrasure is original and the trim was green originally. A rectangular hole in the wall was cut to ventilate the stove.

The south wall, 28" thick is an original interior wall with an original door in situ. An in-plane crack in the south wall was repaired with lime plaster, perhaps by the Castros. A cabinet was added by the Potters.



The west wall, 28" thick, is an original exterior wall with an early, perhaps original, door. The doorway, however, appears to have been modified by widening at some unknown point in time, probably in response to earthquake damage.

The floors appear to have been replaced with 11" boards in this room in a compatible manner. The treatment of the floors in the interior doorway is unusual and historic. The kitchen cabinets and plumbing date from the 1950s (Paizis) through the 1970s (Potters). The walls show evidence beneath the stucco and stucco netting of having been surfaced with blue calcimine paint or white wash tinted blue with bluing, probably part of the Hansen modifications.

Portions of the walls are covered with stucco netting and stucco added after the Paizis installed the kitchen cabinets. Some have sheet rock added by the Potters. On the original mud plastered surfaces, a pale blue calcimine or white wash with bluing is present above at least two white wash layers. This is the same treatment that is seen upstairs in the sala, Room 203. Maude Nelson recalled that this room was painted yellow.

**Recommendations: Remove the kitchen cabinets and plumbing fixtures in this room and repair the flooring as necessary. Repair the hole in the east wall with adobe that vented the electric range. Remove the electrical wiring for the overhead light. Fill in the door in the north wall (D7) with adobe to re-establish the whole and underscore the separateness of the cocina as it was originally, not as altered for modern convenience. Repair the doorway in the west wall (D5) with adobe, re-set the door at the exterior face of the wall and reconstruct the embrasure like that of D4 and the other original doorways. Fill in the ventilation hole in the east wall with adobe masonry.**

**Long Term Restoration Recommendation: Remove the recent stucco and stucco netting, injection grout cracks, -mud plaster and white wash. Move/alter electrical wiring to accommodate lighting as needed for house museum room use.**

This room was undoubtedly a bedroom, probably for the boys, and should be interpreted as such.

#### **4.3.3        Room 103**

The ceiling of Room 103 is composed of 4" x 5 ½" beaded joists with hand planed ceiling boards above, some of which have been replaced and some sand blasted by the Potters. The ceiling boards vary between 9 ½"; 12"; 12 ½"; 13"; and 13 ½" in width. A paint line on the joists and dowels protruding down the center north-south line of the ceiling indicates the former wood partition dividing the room in two north to south installed by the Hansens and removed by George Holtzclaw. Addition of this partition was feasible because the doors in the north

and south adobe walls are positioned off center, which is unusual in historic adobe buildings of this period. Generally bilateral symmetry is the rule. There is no physical evidence that the doors were ever moved. An irregular line of redwood treenails that hang below the joists ½" and extend into the joists 1" have not yet been explained. They do not appear to relate to the partition as they do not form a straight line or even a regularly variable line. They may relate to the sulfur application part of the apricot drying operation that took place in the adobe between the Hansen and Mello/Mederos occupations.

Some of the chair railing is a relatively modern replacement. The replaced sections appear to be associated with the addition of the stucco which over rides the moldings around doors and windows. The earliest paint layer on the old portions of the chair railing is green with the red-brown over as seen in the upstairs fandango room. It appears to be early as it is attached with square nails.

**Recommendation: Remove the stucco netting and stucco and repair the walls as needed with grouting. Retain the chair railing as it is all either early or replicated.**

The north adobe wall, 28" thick, an interior one story wall, is punctuated by a door into the north room and a non-original staircase to the second floor is located in the northeast corner installed by the Nelsons.

The east wall, 28" thick, has double doors at the center to the exterior with a six-over-six window on either side. The 28" thick west wall features an original exterior door near the south end of the room and a six-over-six window near the north end with deep reveal, all replaced with rough wood full of termites.

**Recommendation: Re-set the window at the correct position in the wall and reconstruct a window embrasure using planed wood. Re-use the replicated trim.**

The south wall, 28" thick, an interior one story wall, is penetrated by a single door to the south room located closer to the southeast corner than the center of the room. This door has never been moved either; however, the door itself is a replacement by George Holtzclaw as the thumb latch hardware is original to it and the door swing has been changed. The three original hinge scars on the west jamb demarcate the hanging of the original door. All of the original doors have three hinges.

The present baseboards measure about ¾" x 2 ¾" and have been scribed to follow the contours of the walls.

**Restoration recommendation: Remove the modern baseboards. Replace with a black painted one. Physical investigation revealed that the base of the walls was painted black to a height of 7" maximum.**

A non-original unreinforced fireplace installed by the Nelsons made of asphalt stabilized adobes is located at the center of the south wall with the chimney embedded in the adobe wall. It reflects the taste of that era as updated with stucco in the 1960s (Jowers) and contemporary tile on the hearth of the 1970s (Potters). See Paizis 2002:73 for view of the south wall without the fireplace. The chimney and firebox were damaged by the Loma Prieta earthquake. The chimney as expressed on the exterior was removed as a hazard to the building following the earthquake. Modern built in cabinets occupy the space between the fireplace and the east wall.

**Recommendation: Remove these later features; repair the flooring and the wall. Remove the stucco and the stucco netting, grout the cracks and consider re-stuccoing the walls using lime plaster over mesh to strengthen the walls. This would not be a historic treatment for this building as it had interior mud plaster with lime plaster later. However, as damaged as the walls are in-plane, it might be an effective measure and would present an identical appearance once white washed.**

**Long Term Restoration Recommendation: Replicate D10 and hang from the west jamb.**

The floor retains some of its ultra-wide redwood flooring that is kerfed on the underside to prevent warping and is circular sawn and planed on the surface. The original flooring is face nailed with square cut nails. Replacement boards are finish nailed and compatible. The floors were painted red by the Nelsons and later refinished.

The room can be furnished as a living/dining room with the extant long table and replicated period benches along the north wall, all painted green originally. According to Farnham, the room contained two beds as well as more conventional furnishings, because the formal sala was upstairs. It is large enough to accommodate a whole classroom of fourth graders at one time.

This room can be adequately heated by the existing gas floor furnace that is unobtrusively installed in a doorway. Duct work for forced air furnaces on the second floor would not be appropriate in this rustic building unless it can be concealed in the attic. Also, replicated furnishings and those without provenience would not require fine tuned museum environmental conditions.

This room was apparently painted yellow by the Nelsons. The color can be seen on the south door jamb of D4 in the west wall and in the paint sequences of the window sashes. A baby blue paint was also seen in the sash paint sequence of W2 in the east wall but has not yet been found elsewhere. . At one time the room was painted with a pink calcimine or pink tinted white wash above about three layers of white wash. Similar pink pigment was found on the lintel of D3 in

Room 104 added by the Hansens. The room was apparently painted olive drab twice by the Hansens in the 1880s.

#### **4.3.4        Rooms 104, 105, 106 - bath, guestroom/former bedroom, hall**

The ceiling of Room 104 is the same as that of Room 101. The redwood ceiling boards vary from 8"; 10 ¼"; 11" to 11 ½". The ceiling boards of the room have been sandblasted. The rest of the ceiling boards bear the marks of the hand plane. The north wall of Room 104 is an adobe interior wall, 28" thick. The room has been divided with wooden partitions and Celotex. There are partitions for a bathroom on the east, closets in the center accessible from the north and from the bedroom to the west. T

The east wall of the bathroom is an exterior adobe wall, 28" thick with a six-over-six window. The south wall of the bathroom, closet wall, and the bedroom is an exterior adobe wall, 28" thick. Formerly there was a gray water drain seen by the senior author near the southwest corner that was removed during the 1987 work.

The west wall is also an exterior adobe wall, 28" thick punctuated by a doorway that has no wooden paneling in the embrasure or surface trim and only one lintel. The embrasure of this door has suffered some out-of-plane displacement in the Loma Prieta earthquake, perhaps partially as a result of its lack of framing. The door in this non-original opening (D3) was replaced with a modern door in the Holtzclaw era and was broken by vandals in the mid 1990s. The floors were overlain by George Holtzclaw prior to installing the partition walls.

This room was painted bright pink at one time as evidenced by paint remnants on the door lintel in the west wall. This would have been in the Hansen era or later. Mrs. Nelson reported painting it pink, but the color appears to have been more peach colored. Suzanne Paizis painted it white and it has remained white since. The room appears to have been white washed originally.

**Recommendation:** In order for the Friends of Santa Cruz State Parks to operate the building in the interval between short term stabilization and long term restoration, it is advised that the walls be repaired, the door opening in the west wall be restored as a window opening and the partitions and closets be retained for storage.

**Restoration Recommendation:** The bathroom can be remodeled for unisex ADA compliance by removing the vanity and the shower to gain the 5' turn around space necessary. The bedroom can be utilized with a computer terminal for ADA presentations and office use for reservations, etc. The bathroom can be shared by the public and staff. This room is virtually identical with the northernmost room of the first floor that can be presented as a period bedroom. Both rooms were undoubtedly bedrooms originally.

**As there are two more bedrooms upstairs, the loss of one to public view is not significant.**

#### **4.3.5        Rooms 201, 202 - Bedrooms**

The original ceiling of these two rooms and the rest of the second floor was nailed with cut nails to the bottom surface of the lower collar ties above the present ceiling. Judging from the nails still protruding from the bottom of the tiles, the ceiling boards were more than one-half inch in thickness. The original ceiling was about 7" above the bottom of the collar ties, indicating that it was higher than it is today. Where the ceiling sloped, the boards were cut to fit under the rafters. The ceiling boards were installed after the two wooden partitions and abutted them. There is evidence that the exposed rafters, collar ties, etc. were all spray painted white at one time when the ceiling was not in place.

**Restoration Recommendation: When the ceiling upstairs is restored, the ceiling boards should be like those of the second floor in variable widths, beaded and kiln dried all heart redwood, not painted in order to correspond with the 1856 description. .**

Currently there are two small rooms partitioned off with sheet rock and recycled doors at the north end of the fandango room with the staircase rising on the east side of the south bedroom wall. There are closets built at the south end of each of these rooms with unfinished wood interiors. The floors have been overlain.

These two rooms were constructed by the Nelsons with rods to suspend the kitchen ceiling below but may have been preceded by older partitioned rooms built by the Hansens as reported by Dirkson. These bedrooms have one six-over-six window each. The profile moldings around the windows remain in these rooms. Those around the doors date to the Nelson and Potter years.

Near the north end of the west wall, stucco netting and stucco has been added to the wall surface, perhaps to true it up as the wall seems to lean outward here. The doors to these two rooms were apparently elaborated with replica moldings by the Potters. The walls and ceilings are gypsum board. The north wall of the east room was covered with graffiti beneath the stucco netting which may have been the reason for its addition. Another reason is the fact that it cosmetically covers a massive earthquake through-the-wall crack of some age. This work is believed to have been done by the Nelsons prior to selling the adobe to the Paizis.

It is possible that the large wooden timber embedded in the wall was added as a response to this massive crack after an earthquake of some magnitude. Since this wooden timber/tie rod was present in the earliest picture of the adobe, circa 1890, it was added before the 1906 earthquake. In 1857 the Tejon earthquake collapsed most of the Santa Cruz Mission church; it may have damaged the

Rancho San Andres Castro Adobe too. See section 7 for further discussion of earthquakes in the Pajaro Valley several of which could have caused this crack.

The walls, where visible indicate that at one time these two rooms, when they were one, were washed with a blue calcimine paint or the equivalent. The east bedroom was painted wine color as related by Maude Nelson while the west room was light green, actually chartreuse (Nelson Oral History interview June 9, 1990). Traces of these paint colors are visible today where the walls have cracked and the paint peeled. On the north wall the base is painted black to simulate base boards. This was an early treatment, but not necessarily original as there is white wash behind it.

The fact that there is virtually no physical evidence of chair railing in Rooms 201 and 202 indicates that this room was originally partitioned off like Room 204, the south room. This would make the first and second floors virtually identical as was the Casa Soberanes. The oral history indicates that since many people reported that the fandango room was about 25 x 50' long, possibly the northern partition was removed late during the Castro era after Farnham's visit in 1850 to enlarge the sala. However, this is highly unlikely.

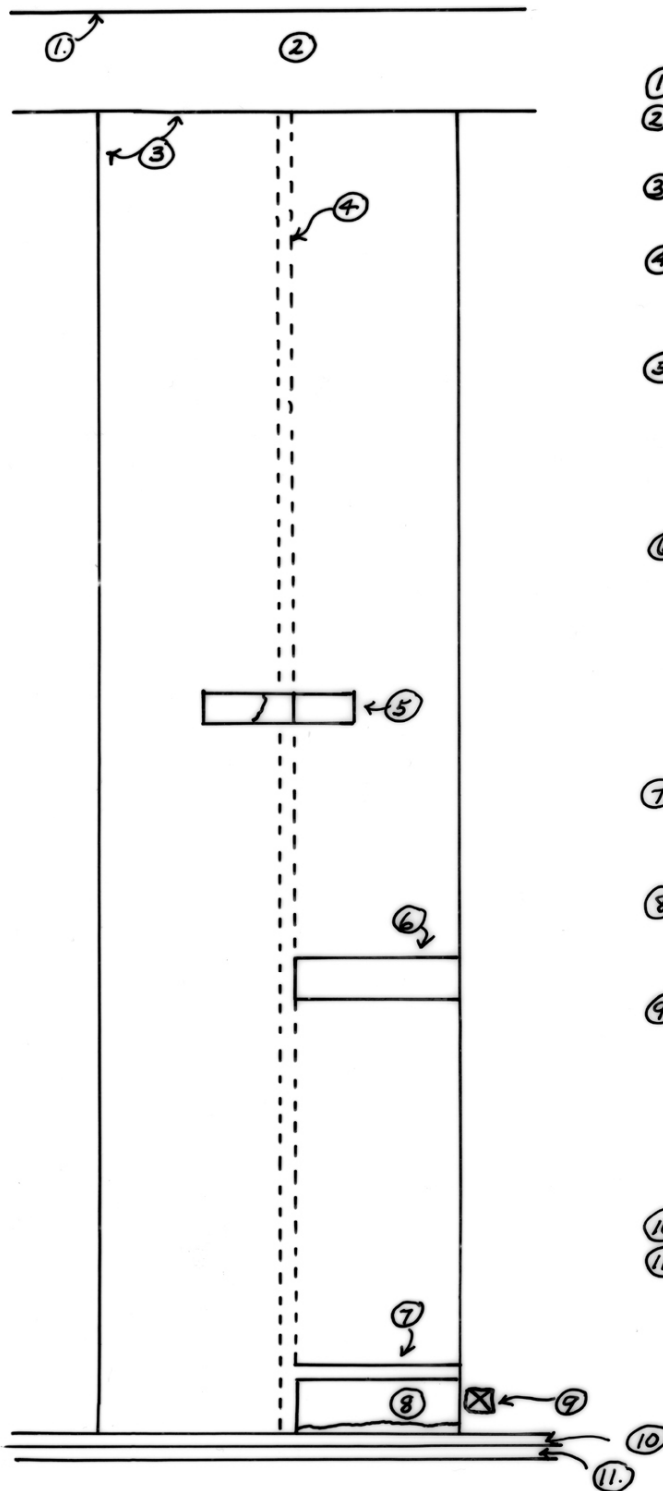
Investigation of the east closet revealed evidence of a wooden partition wall as was suspected. There was no chair rail or painted chair rail in this room. Originally the adjacent sala had a green painted railing to match the green trim and a black painted base. Then, the green painted railing was replaced with a wooden chair railing of two different profiles in different parts of the room installed with cut square nails. At the same time, the painted base was replaced with a wooden one similar to one of the profile chair rail moldings. At this time the wooden railing was white washed to match the walls as was the base board.

Figure 4.8 shows the east wall in Room 202 where evidence was recorded for the original wooden partition between Rooms 202 and 203 and for the sequence of chair-rails and baseboards. In the test area, we cut through cementitious patching material and found a one inch wide groove cut in the adobe wall to inset t board at the end of the partition. The dashed line is the location of the partition.

The chair-rails and baseboards that decorated Room 203 end exactly on the south side of the board partition. The chair-rail was first created with a dark green painted stripe directly on the mud plaster surface. Later it was covered with a wooden rail. Both were 3" tall. The baseboard was also first a painted stripe (black), 4-1/4" tall from the original floor surface. It, too, was later covered with a wooden element. The 5" height is approximated from the paint build-up along the top edge. The nailer block found in this wall shows that the wooden baseboard was a Castro era addition because it is a traditional Hispanic technique for anchoring wooden trim to adobe walls. This nailer block is rough split redwood, 1-1/4 x 2-1/4". It closely resembles the one found farther along the east wall of Room 203.

CASTRO ADOBE, ROOM 202, E. WALL OF E. CLOSET  
K. HILDEBRAND 5/20/03

0 6 12  
INCHES



- ① TOP SURFACE OF RAFTER(?)
- ② WHITEWASHED MUD PLASTER EXTENDS TO TOP OF WALL
- ③ INTERIOR SURFACE OF PLYWOOD CLOSET (REMOVED)
- ④ DOUBLE DASHED LINE IS LOCATION OF 1" THICK ORIGINAL BOARD PARTITION
- ⑤ TEST AREA: CEMENTICIOUS PATCH FILLED THE GROOVE IN WALL WHERE PARTITION HAD BEEN LOCATED.
- ⑥ CHAIR-RAIL: DARK GREEN PAINT ON ORIGINAL MUD PLASTER HAD CRISP LINE NEXT TO ORIGINAL PARTITION. LATER COVERED WITH WOODEN RAIL. BOTH 3" TALL.
- ⑦ PAINT BUILD-UP AT EDGE OF WOODEN BASEBOARD. BASEBOARD HT. ~ 5".
- ⑧ PAINTED BASEBOARD. HT. = 4 1/4" (BOTH FROM ORIGINAL FLOOR).
- ⑨ NAILER BLOCK FOR WOODEN BASEBOARD: 1 1/2 x 2 1/2", ROUGH SPLIT SURFACE, REDWOOD, LIKE CHAIR-RAIL BLOCK IN ROOM 203.
- ⑩ ADDED FLOOR, 3/4" THICK
- ⑪ ORIGINAL FLOOR, FULL 1" THICK.

**Figure 4.8** Drawing of original green painted dado rail and black painted base in closet of Room 203, originally part of the sala.



**Figure 4.9** Photograph of original green painted dado rail and black painted base in closet of Room 203, originally part of the sala.



**Recommendation:** Remove (demolish) the partition walls that create these sheet rocked rooms and strengthen the floor. Preserve the evidence shown in the above Figure 4.1.

**Restoration Recommendation:** Reconstruct the wooden partition wall as a mirror image of the extant one in Room 203. Restore the redwood ceiling at the original location (height).

#### 4.3.6 Room 203 - Sala or Fandango Ball Room

The second floor sala remains in a disrupted condition. The ceiling of redwood boards has been replaced in nearly the historic location as indicated by the original/early wooden partition wall at the south end. McGowan's 1856 description of the beautiful colored wood ceilings suggests that the ceiling was unpainted redwood upstairs. The adobe has flimsy rafters with collar ties, all whitewashed, suggesting that they were exposed at one time.

The roof construction suggests that the Castro Adobe is an example of a type of construction that is a variant, neither tapanco style nor truly two stories. Tapanco style adobe buildings have no windows upstairs and the walls are considerably thinner in the tapanco. It is only possible to stand up near the center and there are no ceilings in a tapanco. The Castro adobe is similar to an unidentified historic adobe in Monterey that had second floor windows on the rear, but doors and windows on the façade like a typical two story building.



**Figure 4.10** Alice Hare photograph of old adobe in Monterey. Bancroft Library.

But the second floor ceiling follows the pitch of the roof, and it may have begun its days without a ceiling (see Farnham description). It is possible that the building is something of a hybrid because it was modified early on or because it is a rustic country production.

The north wall features a wooden tie beam that penetrates the east and west walls, visible in the earliest Historic Photograph HP1. It appears to have been intended to tie the out-of-plane walls together in the absence of second floor ceiling joists that the building apparently never had. This beam was cut into the wall, its surface scarified with an axe and it was mud plastered over. There are no openings in the north wall at all.

The east wall of the fandango room is penetrated by three six-over-six windows and a pair of double doors. The wall thickness is 28" on the second floor including the mud plaster inside and out. The double doors have been modified with the addition of glass in the upper panels by the Paizis (Suzanne Paizis personal communication, 2001). The chair railing on this wall is original as is the trim around the windows. The chair railing changes profile however between the center doors and the window north of them but the white paint does not and the dimensions are the same (1" x 3") suggesting that both profiles are early. Beneath the chair railings is the green paint directly applied to the mud plastered surface.

Physical evidence of the attachment of the chair railing indicates that "gringo blocks" or wood nailers were used about 1 ¼" x 2 ¼" wide with square cut nails, suggesting that the wood railings were added by the Castros.



**Figure 4.11** Chair railing in Room 203 with in-wall nailer and green paint behind.

The south wall is a rabbeted redwood partition, hand planed and covered with multiple layers of white wash and paint with matching chair railing holding it together at the midline and baseboard at the bottom. The boards of the partition vary from 15" to 16 ½". The partition is now nailed to a framework in the attic above, but was originally nailed to the bottom of a collar tie in the attic. This partition appears to be original to the building and has always been painted white or white washed. Only the eastern part of it survives because of the construction in the 1970s of the bathroom on the west side of the fandango room. However, the Paizis installed the present pair of double doors. The boards on both sides of the opening have not been disturbed and there are early hinge scars extant on the east side jamb. This opening is off center like the doors on the first floor. The boards above the doors were turned upside down by Paizis as was the top replicated molding that was installed upside down.

Further investigation of the jambs of the doorway in the partition wall was done to find out the original width of the opening so that it could be restored accurately. The boards above the door had a pronounced paint line where the Paizis top trim was located, but also, a narrow paint line (about 1" ) below on some of them suggesting that they had been turned upside down and reinstalled. This paint line did not continue onto the last two boards to the west which are about 6 ½" wide.



**Figure 4.12** East jamb of partition wall showing original location on floor and hinge scar for double leaf doors in D17, Room 202 (view looking east). The screw is pointless, dating it to before 1850.

We did not encounter the early west jamb as it had been removed for installation of sheet rock in the water heater closet by the Potters in the 70s. But, we found clear white paint lines on the floor on both the east and west sides of the doorway that indicate that the 1970s bookcase related construction had pushed or forced the partition wall northward about an inch or more. The width of the original opening was 42" which with the small two screw hinges on the east side,



indicates that there were a pair of light weight double leaf doors in the original opening.

Early base boards are present at the partition and along the east wall and portions of the west wall. They have always been painted white. The base boards measure 1" x 5" and are sort of beaded along the top edge. There was a painted on black base in this room originally as well. However, we believe that the wood baseboard dates to the Castro era or interpretive period, recalling that it was about 35 years in duration.



**Figure 4.13** West jamb of D17, Room 202, showing original location of wood partition (view looking west).

The west wall of the original room has two six-over-six windows that have been repositioned out at the face of the wall and their profile moldings replaced with rough 1 x 6" boards by the Hansens. The original boards of the northern partition wall were used to rebuild the wooden embrasures. Traces of the painted on black base can be seen beneath the white paint. The west wall of the original room has two six-over-six windows that have been repositioned out at the exterior face of the wall and their profile moldings replaced with rough 1 x 6" boards by the Hansens or subsequent owners. The original boards of the

northern partition wall were used to rebuild the wooden embrasures. Traces of the painted on black baseboard can be seen beneath the white paint.

Portions of the tongue and grooved wood flooring upstairs have been replaced, but the sections that were sand blasted below are original. It is easy to detect the original floorboards as they are extremely worn. The floor boards are original from the eighth joist south to the south end of the building. They are original from the ninth board to the west wall. The replacements are the 14 boards starting at the east wall going west. They are finished with greater sheen. Often the flooring ends on the same joist—the builders did not seem to care about random spacing at all.

The fandango room may have been used for impromptu sleeping for children in bedrolls when not functioning as a reception or party hall. It was probably furnished with chairs and settees around the walls as seen in the comparable period Gentilz painting, Figure 4.14. Two other views of New Mexican salas show wall sconces similar to those in the Gentilz painting of a comparable era Figures 4.15 and 4.16.



**Figure 4.14** Fandango in sala at San Antonio Texas in 1830s from Gentilz.





**Figure 4.15** New Mexican Fandango with musicians from Montano.





**Figure 4.16** New Mexican fandango from Montano.

It is notable that most of the two story adobe homes had second floor salas including the Pacheco adobe, the Estrada (Soberanes) adobe, Casa Amesti, the Castro-Breen Adobe, the Los Olivos Adobe (Ventura), the Larkin House when the Larkins lived there (the current dining room was the store), the Petaluma Adobe, the Salvador Vallejo Adobe (Sonoma), etc. These second floor reception rooms typically featured doors to elegant balconies with views and the wood floors were ideal for dancing.

William Maxwell Wood M.D. observed in the early 1840s:

Dancing is the passion of Californians; it affects all, from infancy to old age; grandmothers and grandchildren are seen dancing together; their



houses are constructed with reference to this amusement, and most of the interior space is appropriated to the sala, a large, barn-like room. A few chairs and a wooden settee are all its furniture; and when a visitor would compliment the visited friend upon the advantages and comforts of the house, the exclamation is, What a fine room for dancing! If a few people get together at any hour of the day, the first thought is to send for a violin and guitar; and should the violin and guitar be found together, in appropriate hands, it would be a sufficient reason to send for the dancers (Wood 1849:231).

On the east wall, the profile of the chair railing changes to the same profile as that of the west wall at the window north of the central doors over to the stairwell, while the baseboard remains the same as elsewhere in the Fandango Room. The change in molding may signal a partition or it may mean nothing as both moldings appear original to the room and are the same dimension. Behind both types of chair railing is green paint directly on mud plaster indicating that these are part of the second decorative scheme of the sala.

The Paizis installed the recycled board ceilings in this and the next rooms, nailing them to a flat wood framework constructed in the attic space. .

**Recommendations: Remove the recent partition walls, repair the windows using existing replica trim taken from demolished rooms.**

**Restoration Recommendations: Move the wood ceiling up to its original location and install replicated base and chair rail trims. Reconstruct the remainder of the wood partition walls, north and south and reconstruct two pairs of light weight wood panel doors similar in design to the exterior shutters.**

#### **4.3.7        Room 204 - Bedroom**

The ceiling in this room was installed by the Paizis and is constructed of redwood planks. This room does not have chair railing which indicates that it was not considered part of the sala or fandango room. The north wall is the original/early wood partition on the east side and a sheetrocked partition on the west, demarcating the bathroom added in the 1970s and hiding the chimney and hot water heater. Six-over-six windows in both the east and west original adobe walls light this room. The south wall was furred out and sheetrocked by the Potters, perhaps to hide wiring or because it was out-of-plumb about 6", or both

The gable end collapsed in the 1989 Loma Prieta earthquake and took steel strapping installed in 1987 with it. The jog in the northwest corner of this room created by the addition of the bathroom was tiled and featured an antique Franklin stove with brass finials purchased from Every Era Antiques by Mrs.

Potter. This room was undoubtedly another bedroom, perhaps that of Juan Jose Castro and his wife.

**Recommendation: Reconstruct the adobe south gable wall. Level up the floors. Remove the bathroom wall and water heater closet and the unreinforced adobe chimney.**

**Restoration Recommendation: Replicate the north wood partition wall using what is extant (about half of it) as a model. Attach the wood ceiling to the bottom of the roof framing as it originally was.**

#### **4.3.8            Room 205 - Bathroom**

In the 1970s an upstairs bathroom was added for the Potters by Watsonville Construction Company, the space taken from the bedroom and adjacent room. A square tub served as the base of a tiled shower and was located above the first floor adobe partition wall as was the 40 gallon water heater concealed in a closet with alarm system panels. The bathroom had no windows or skylights but featured custom cabinets. A step up into the bathroom was necessary in order to conceal the necessary plumbing. The waste lines ran down through the cabinetry next to the fireplace in Room 101 and out through the south wall at the southeast corner downstairs bathroom beneath the floors. The sheet rock ceiling fell after the Winter Rains of 1995 disaster. Apparently, the rest of the original wood partition was removed to build this room.

**Recommendation: Remove/demolish this room including the cabinetry and plumbing fixtures, repair the floor and replace a wood ceiling.**

#### **4.3.9            Room 206 - Dressing Room**

A third room, now a dressing room, was partitioned off in the southwest portion of the fandango room with sheetrock walls and wood ceiling. This room was created by the Paizis in the 1960s for their daughter Melanie. Built in closets line the east wall of this room and replicated trims and moldings as well as wallpaper were used by the Potters in its elaboration as a dressing room.

The west adobe wall of the dressing room has a large amount of graffiti carved into the mud plaster. Some of this was lost in the 1989 earthquake, perhaps including the inscription "Pedro C. 1862". What remains should be recorded by rubbings as it might be lost in future seismic events.

The chair railing in this room is similar to that at the north end of Room 203. It differs from that at the south end of the room and on the wooden partition. The two different 1 x 3" molded chair rails seem early as six-over-six wooden sash of two different muntin styles also appear in the building.

Some of the base boards in this room appear to be early as they match those in the unmodified portion of the fandango room. It appears that the building was rather "countrified" in its use of unorthodox handmade doors, variable sash styles, lack of spring pins or any other window hardware, and interior walls as thick as exterior walls.

**Recommendation: Remove the partition walls that created this room. Shore the second floor from below, strengthen floor and remove the cables and trusses from which they hang.**

#### **4.3.10 Paint Colors**

While a systematic paint study has not yet been done, extensive preliminary scrapings comparable to cratering reveal that all of the original trim on the windows and doors upstairs was painted green originally (it is the first layer on the redwood). The second layer is uniformly red-brown. Subsequent layers are mostly whites and creams. All of the paint on the rough wood trim of the damaged windows in the west wall is white and variations thereof. The wooden partitions were whitewashed as were the window and door reveals and the walls themselves. The paint color of the exterior doors at the interior upstairs was apparently black to match the base, then covered by the red-brown like the window trim. The wood chair railing and the wooden base boards added over the painted ones was always painted white it appears. Microscopic analysis may indicate otherwise. The reveals of the windows were white.

Downstairs all of the original door and window opening trims were all originally painted green, then brown like the upstairs. The doors were painted red-brown at one point in time. The chair railing of the first floor, Room 103, was green and then red-brown, white in later years. The red-brown may have been an attempt to simulate redwood or mahogany. It is possible that the red-brown trim color co-existed with the light blue calcimine paint. The base was painted black like upstairs, but we do not know yet if there was a subsequent wood base board similar to that upstairs.

#### **4.3.11 Wiring and Heating**

There have been three, possible four episodes of wiring. The first wiring was added by the Holtzclaws to the first floor. Most of that wiring seems to have been replaced except one duplex box on the floor of the south wall of the first floor in Room 105. It appears to be quite antiquated and was apparently not replaced as no one has wanted to disrupt the flooring overlay.

The next wiring was done by the Nelsons in the 1950s with duplex outlets. For the most part it was surface mounted in round metal conduit and probably met the code at the time. Some of these appear to have had three prongs.

The Paizis wiring was installed in thin metal conduit in the kitchen and in the master bedroom upstairs. The Nelsons apparently tried to conceal the surface mounted wiring when they stuccoed the walls upstairs in the small north bedrooms.

The Potters' Romex wiring was concealed under floors, in the attic, with wooden strips, and partially surface mounted in conduit. It can be recognized by three prong receptacles and white "pillowed" covers. The Potters installed circuit breakers in both electrical boxes. They also installed 220 upstairs in both north bedrooms, in the dressing room, in the south bedroom and in the large central room and the cocina. These were for the use of portable electric heaters.

**Recommendation:** A few of the electrical outlets are non-functional since the earthquake. These should be repaired for the interim.

**Restoration Recommendation:** A complete overhaul of the electrical should wait until the interpretive, furnishing and restoration plans are made as many of the outlets will doubtless be removed and some of the wiring will probably be concealed for wall sconces and so forth that will be a part of the furnishing plan. Similarly, the heating will need to be addressed later and probably all of the 220 wiring will be removed as it is unsightly in the cocina. The electrical box is similarly unsightly exposed in the cocina. Heating for the second floor can perhaps be concealed in the attic space. The downstairs floor furnace is adequate for the first floor.

#### **4.3.12 Graffiti**

People wrote all over the walls of this building in pencil and many scratched their names in the mud plaster. The earliest graffiti found (in 1990) was "Pedro 1862" which seems to have disappeared since much of the plaster was dislodged and discarded after the Loma Prieta earthquake. The east exterior wall has an incised rectangular box with Hazel Cornell and the date June 25, 1910 in it. Upstairs on the north wall of Room 202 is Joe Sims, Tom Washburn, Floyd Peyriya, Cookie, Bean S., June 14, 1936, Arlene G. B. 1940, D.A., E.S., L.S. 1932, Ernie, Rose and Vivian Mello. Hazel and Lorence and Milly P. are recorded on the west wall of Room 206 along with Alice and dates in the 1930s and as late as 1941.

**Recommendation:** It is desirable to preserve the graffiti upstairs simply covering it with a coat of whitewash. Since there are four bedrooms, it is not necessary to interpret them all as house museum bedrooms. It may be desirable to utilize Rooms 201 and 202 combined for another purpose such as on site educational activities with interpretive wall panels about the Hansens and other owners or other ranchos and rancho families of the Pajaro Valley.

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